

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

NUMBER 76

TOLEDO, OHIO

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SEATED NUDE

ARISTIDE MAILLOL

GIFT OF EDWARD DRUMMOND LIBBEY



M U S E U M N E W S
THE TOLEDO MUSEUM OF ART
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NUMBER 76 TOLEDO, OHIO SEPTEMBER, 1936

EDITORIAL

THIS issue of the Museum News announces in brief our activities for the coming season.

They form the most extensive, and we believe the most interesting, program which we have ever proposed.

We are offering some fifty classes, lecture courses, and other series of regular events for adults and children.

We are covering the field of art and music in fairly comprehensive fashion; offering opportunities sufficiently diverse to interest every man, woman, and child in Toledo.

While the general subjects which we present are similar in many instances to those of past years, the content is undergoing constant revision, keeping them up to date in every respect.

Our staff is alert to new methods in education, and we conduct a number of experimental classes, helping us to lead the way as well as follow the trend in art teaching.

In addition to our regularly scheduled courses, we are ever ready to arrange special lectures or conducted visits to the Museum for all groups desiring them. This service, as is all our educational work, is free to everyone. A telephone call will bring our eager response.

The Museum and its collections are only of value insofar as they are used. Hence our most cordial invitation to visit the galleries, enjoy the exhibitions, participate in our activities.

THE TOLEDO MUSEUM OF ART NEWS

A MAILLOL MASTERPIECE

IF RODIN in sculpture may be compared to the Impressionists in painting, and to Monet in particular, Maillol stands with the Post Impressionists and Cezanne.

Influenced by the theories current in his day, and essentially sound in their application to painting, Rodin sought vibrancy through the surface treatment of his sculptures, whether carved in marble or cast from models built up in clay; he developed his figures as a succession of small planes following each other around the body; he softened the texture of his finished marble surfaces, and left the unessential portions of the block unworked, producing strong and effective contrast; he abolished academic pose and subject.

In contrast to the Impressionism of Rodin, Maillol sought, as did Cezanne, a return to larger and broader aspects. He felt substance and solidity essential to the expression of his concepts; he wrought his figures with a weight and bulk consonant with his material, whether terracotta, marble, or bronze; he gave to them less fleeting, more enduring and static poses; he accepted sculpture as an art massive, dignified, monumental, regardless of the size of the particular figure. Early in his career as sculptor, Meier-Graefe spoke of him as "perhaps the first Frenchman since the Gothic artists who shows no traces of the baroque."

Born in 1861 at Banyuls on the Mediterranean, almost within gun-shot of the Spanish border, Aristide Maillol came from that aggressive, upstanding Catalan district which in earlier centuries had stoutly maintained its political independence of both France and Spain, still holds its mental and spiritual freedom. In 1882 he appeared in Paris, there to enter the Ecole des Beaux Arts for the study of painting under Cabanel. In this field of art he never distinguished himself. Soon after leaving Cabanel, he turned his attention to tapestries, perhaps in more or less disgust at the productions of the established looms, which currently passed for fine work in that art. Building from the bottom, even to the extent of dyeing his own yarn, he brought a new feeling into pictorial woven fabric. These of his works were rated by competent critics as the finest of their kind and time. They may be remembered in Toledo from those shown a few years ago in the last of the series of exhibitions of tapestries which was held in the Museum.

While still interested in painting he had met Gauguin, and had been concerned with his theories. He later became a pupil of Rodin, working in the studio whence emanated also Bourdelle, Despiau and Bernard.

THE TOLEDO MUSEUM OF ART NEWS



MAILLOL AT WORK ON THE DEBUSSY MEMORIAL
PHOTOGRAPH BY PIERRE MATISSE

In 1896 there appeared in the Paris Salon a group of small figures by Maillol, which were exhibited with the arts and crafts. Thus did he make his debut as sculptor. In the forty years since, his genius and acclaim have progressed by giant strides. Even before the deaths of Rodin and Bourdelle he was hailed by the more enthusiastic as the greatest living sculptor; even with the challenge to his supremacy from Epstein and Mestrovic he perhaps justly today holds that title.

In 1909 and 1910 he was in Greece, and most critics see in his work since a quality unexplained other than as the influence of the great classical sculptures which he saw at Athens and Olympia. Which of them most attracted him is the discussion of pedants. It is of little consequence whether it was the fine curves of the statues of Olympia or the linear strength of the Maidens from the Acropolis which made the greatest impression. The thing that he did gain, perhaps unconsciously, the thing that Greek sculpture was best equipped to give, was a belief in the validity of fundamentals. And perhaps his greatest contribution to the progress of the art of sculpture has been that he brought it back to a sound basis as a starting point for its further ventures into realms of the unknown.

THE TOLEDO MUSEUM OF ART NEWS



MAILLOL IN HIS GARDEN WITH HENRI MATISSE AND OUR BRONZE
PHOTOGRAPH BY PIERRE MATISSE

To select from Maillol's work his best, his most characteristic, his greatest production is a task upon which there would probably be little agreement among connoisseurs. Our own choice has fallen upon a figure entitled Seated Nude which has been acquired as the gift of Edward Drummond Libbey. It is the first bronze casting of this subject made by the artist. It was purchased from him in 1932 by an American collector, who graciously released it to the Toledo Museum. Maillol carved the same subject in marble, that statue now crowning the monument to Claude Debussy at St. Germain, for which it was originally conceived.

THE TOLEDO MUSEUM OF ART NEWS

Without particular precedent in the sculpture of previous ages, it is a statue monumental in its dignity and quiet repose. The figure is that of a young woman, with sturdy torso and legs, with face unmarked by the passing of years. It is as fine a statement of Maillol's principles and practices as any work which he has produced. It has all the solidity for which he stands; it has his grace of line, especially in extended arms and curve of back; it has the classic restraint which formed the keynote of Greek art, and which was expressed by them as "Nothing in excess." Withal it shows consummate knowledge of the human form, carefully studied, well understood, not idealized, but faithfully represented, and expressing sentiment with a minimum of effort. Referring to it, as the Debussy monument, Andre Fontainas wrote:

"In some strange manner the lines of her body, her musing face, half smiling and half sad, the curve which runs along her back toward her finger-tips—all of these seem to build up as it were a garland, an harmonious semicircle of leafage and autumnal purple, which is the visual equivalent of our great composer's genius, the spangled and compelling phrases of his music."¹

Maillol kept our bronze in his garden for some time, and there, looking at it with the great painter Matisse, he was photographed by Pierre Matisse, son of the painter. It is through his courtesy that we publish herewith this picture, and another of the sculptor working on the marble for the Debussy memorial.

¹ Formes, No. 19, November 1931, pp. 148-150.

FROM OUR AMERICAN EXHIBITION

IN KEEPING with its policy of expanding its collection of contemporary American paintings by judicious purchases from its annual exhibitions, the Toledo Museum has acquired four representative canvases from those shown in the summer of 1936.

Much in the public eye at this time, partly because of his recently completed murals in the Detroit Institute of Arts, is John Carroll. His painting White Lace, shows the model he has painted innumerable times in the past few years, and who is also the dominant figure in the Detroit murals. The canvas is done entirely in white, grey and flesh tones, with an occasional dark outline to give accent to the pallid figure, almost wraith-like in its filmy robe. Carroll's extremely individual style has been developed through a varied career. He has been a cowboy, sailor, teacher, and world-traveler. His early art training and work was conventional, and he

THE TOLEDO MUSEUM OF ART NEWS



GIOVANINA

MAURICE STERNE

passed through a phase when his painting might be classed with the abstractionists. Far from both is his present original, sensitive style.

In an entirely different manner and one equally personal, Maurice Sterne has painted Giovanina, a portrait of a young woman standing near a vase of brilliant yellow and orange calendulas. The subdued tones of the dress, face and background bring out the colors of the bouquet in sharp contrast. It exemplifies Sterne's ideal of reducing his material to its very essentials. Giovanina was painted in 1925, probably at Anticoli, Italy. In this little hill town near Rome, Sterne has for many years spent much

THE TOLEDO MUSEUM OF ART NEWS



WHITE LACE

JOHN CARROLL

of his time. He has also traveled in Germany, France, Greece, India, and spent two years on the island of Bali.

Maurice Sterne is one of the best known contemporary painters and one who has contributed much to the modern movement. In 1933, the Museum of Modern Art held a retrospective exhibition of his work, at which time nearly two hundred paintings, sculptures, drawings and prints by him were shown, occupying the entire building.

THE TOLEDO MUSEUM OF ART NEWS



PETUNIAS AND PHLOX

HENRY LEE MC FEE

A splendid still-life by Henry Lee McFee, Petunias and Phlox, lent anonymously to the summer exhibition became the property of the Museum at its close. McFee paints portraits and landscapes, but it is in the painting of still-life and interiors that he expresses himself best, for he delights in the careful planning and building-up of a composition, and the choosing of subtle color combinations through flowers, fruits and textiles. In the canvas, Petunias and Phlox, purple, white and yellow flowers in a pale green vase of unusual shape are arranged against a background of grey, red and

THE TOLEDO MUSEUM OF ART NEWS



SIXTH AVENUE

JOHN J. SOBLE

violet. A brown cloth on the table holds plums which repeat the colors of the flowers.

McFee was born in St. Louis in 1886 and for many years has painted at Woodstock, N.Y. He held his first one-man show in New York City in 1927, in which exhibition this canvas was shown. He paints slowly, by 1933 his output being only sixty canvases.

The fourth painting acquired by the Museum is by John J. Soble, a young New York artist who is yet little known outside of his own group. The title is Sixth Avenue, the canvas showing a young girl seated at an open window looking down upon a crowded street corner. It is an interesting study of New York life, and was chosen for its unusual composition, sound draughtsmanship, and the original treatment of a simple and familiar scene. A reproduction of this painting was published recently in the New York Times, and the canvas has been invited for the Chicago Art Institute's exhibition of American paintings this fall.

THE TOLEDO MUSEUM OF ART NEWS

ART APPRECIATION

Monday Afternoons at 4:00 o'clock

THE course in Art Appreciation for this year will be concerned with paintings by the Old Masters up to and including the work of the sixteenth century.

The aim of this course has always been to develop through understanding the appreciation of objects in the Museum's collections, whether in the field of painting, sculpture or prints.

While the aim of the course will remain the same, the approach to appreciation will lead through new channels. The effort will be to develop a foundation of criticism through analysis and comparison of paintings and other related arts. The emphasis will be placed on the paintings in this Museum, but objects in other collections will also be studied through the use of fine colored reproductions, photographs and lantern slides.

ART HISTORY—ANCIENT ART

Thursday Evenings at 7:00 o'clock

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| Sept. 17 | Prehistoric Art in the Caves of France and Spain |
| Sept. 24 | Great Art of Early Egypt |
| Oct. 1 | Expressions of the Middle Kingdom |
| Oct. 8 | The Richness of Art in the Egyptian Empire |
| Oct. 15 | The Arts of the Country of the Two Rivers |
| Oct. 22 | Development of Art under the Assyrians |
| Oct. 29 | The Aegean—Meeting Place of Influences |
| Nov. 5 | Temples of Early Greece |
| Nov. 12 | Greek Culture Goes West |
| Nov. 19 | Early Efforts in Sculpture |
| Dec. 3 | The Passing of Old and the Coming of New Ideas |
| Dec. 10 | Olympia, Central Shrine of All Greece |
| Dec. 17 | Myron, Paeonius, Polycleitus—Leading Sculptors of their Day |
| Jan. 7 | Pericles and the Ascendancy of Athens |
| Jan. 14 | Phidias, Artist and Right-hand Man of Pericles |
| Jan. 21 | The New Acropolis of Athens |
| Jan. 28 | The Erechtheum and the Temple of Victory |
| Feb. 4 | A Landmark in Greek Art, the Parthenon |
| Feb. 11 | Accomplishment of the Greeks—Fifth Century Sculpture |
| Feb. 18 | Praxiteles and Scopas—Opposite Poles of Art |
| Feb. 25 | Lysippus and Other Masters of the Fourth Century |
| Mar. 4 | Tomb Sculptures—Expressions of Charm and Grace |
| Mar. 11 | The Diffusion of Greek Art |
| Mar. 18 | A New Center of Art—Pergamum |
| Mar. 25 | A Journey to Delphi—Sanctuary of the Greeks |

THE TOLEDO MUSEUM OF ART NEWS

Apr.	1	Living Qualities in Greek Vases
Apr.	8	Old Italy and her Arts
Apr.	15	The Romans as Builders
Apr.	22	The Forum—Center of Roman Life
Apr.	29	Living Realistic Art—Roman Portraits
May	6	Idealistic and Decorative Sculpture of the Romans
May	13	Roman Painting
May	20	Homes of the Romans in Pompeii
May	27	Present-day Evidences of the Greatness of Ancient Rome
June	3	Christianity Enters Rome—The End of the Old Order

THE ARTS OF THE ORIENT—CHINA

Friday Afternoons at 4:00 o'clock

Sept.	18	The Background of the Most Ancient Nation Still Alive
Sept.	25	A Bronze Age: Non-primitive in Character
Oct.	2	The Beginning of Historical Periods
Oct.	9	Nationalistic Tendencies in a Feudal Age
Oct.	16	Jade, the Jewel of China
Oct.	23	Recent Excavations of Earliest Chinese Art
Oct.	30	Confucian Influences that Made Art Utilitarian
Nov.	6	The Burning of Books and Building of the Great Wall
Nov.	13	The Name China and its Application in the Ancient World
Nov.	20	The Romantic Story of Silk
Dec.	4	China at the Beginning of our Christian Era
Dec.	11	Sculpture before the Golden Age
Dec.	18	Painting before the Golden Age
Jan.	8	Review of the Semester's Work
Jan.	15	Special Interpretation
Feb.	5	The Invention of Paper and Early Printing
Feb.	12	Buddhist Influences of Artistic Import
Feb.	19	The Peak of Chinese Art; the T'ang Dynasty (618-907 A.D.)
Feb.	26	Poetry that Sings the Wisdom of Age
Mar.	5	Architecture of an Enduring Order
Mar.	12	Painting: the Power of the Brush Rather than of Color
Mar.	19	Sculpture: Abstract Rather than Realistic
Apr.	2	Pottery that No Other Country has Ever Equalled
Apr.	9	Mongolian Influences in the Fourteenth Century
Apr.	16	The Theatre and its Influence in Art and History
Apr.	23	Art Motifs which have Prevailed
Apr.	30	Porcelain, a Great Contribution to Mankind
May	7	The Walled-in Gardens of Chinese Homes
May	14	Gorgeous Fabrics from Chinese Looms
May	21	Art of the Present Day
May	28	Review of the Semester's Work
June	4	Special Interpretation

THE TOLEDO MUSEUM OF ART NEWS

NEW COURSES IN ART

THREE new courses with university and college credit are being offered this year by the Museum.

One, the History of American Art, is an innovation in that it will be given at Toledo University.

The other two are planned especially for teachers and students who expect to teach. Both are aimed to give a better understanding of how the Museum may be used to greater advantage, and how to select and to use art material in connection with other studies.

These courses do not parallel each other; one, called Material and Methods, which will be given in the Museum on Wednesday afternoon at 4 o'clock, is very general; the other, Myths in Story and Art, will be, as its title would imply, quite specific. This will be given on Saturday morning at 10:10 o'clock in the Museum.

OUR SCHOOL OF DESIGN

SEPTEMBER 10 will be registration day at the Museum School of Design. Adults who harbor a secret desire for a new interest in life, new materials and a different hobby will find something here. Through art qualities of advertising, the experience of water-color painting, modelling, drawing, design for modern industry, fashion and figure classes, work in many materials, they come to look with opened eyes on the possibilities of new worlds of personal pleasure and useful values.

Women, who are said to spend eighty-seven percent of the family income, will spend better and receive more after training in clothing and home furnishing courses. Quality of material, suitable use for it, a wardrobe that blooms through the iron bars of a narrow budget, an artist's eye for color, a gentlewoman's piquancy in dress, how to outwit the added pounds and the creeping years are taught in actual fabrics, costumes and combination.

Do you long to accoutre your living room, garnish your bedroom, yet think them better left alone than tampered with by you? Are you tempted by "modern" in its more gracious forms, yet know not how to combine it with the past to build that most satisfying of all interiors, rich with living and subtle with taste?

Have you a camera, and do you always place the house, the tree, the friend smack in the center of the screen? Don't you want the newer viewpoint, fresh composition, an eye for unusual subjects? Photography class can put new meaning in that dollar Brownie or the new Miniature.

THE TOLEDO MUSEUM OF ART NEWS

Color and design classes give your eyes as many facets as a fly's, to take in the miracles and beauty around you in nature and our proud industrial products.

Parents who have never seen the children's classes on Saturday are indifferent to one of the most significant educational experiments going on today, a development of thirty years, visited by foreign educators, known broadly in this country.

Sociability with art, pride in artistic accomplishment, his painting, the modern room he made, the statue he moulded in clay, satisfaction in his growing ability, self-initiative, self-dependence, informality and freedom combine in a child's work. Nine hundred children in eighteen Saturday classes work with enthusiasm, activity, guided to the background they should acquire.

We have to drive them home; many come for art at 9, go to music at 11 o'clock, bring their lunch to eat in the dining room, stay on in gallery talks, finish their day at Museum movies.

Your older daughter here gets free the first two years of more advanced training comparable with the best schools in the country. Commence her education at your own Museum, and send her to finish at some special school adapted to the particular talent we may foster in her. Here in Toledo is training more advanced than many colleges offer, the equal of some of our best art schools whose tuition looms large in comparison to the same courses taught free in our own city. Let her meet other young people from diversified homes in this youthful atmosphere they receive so enthusiastically, while we constantly improve the technique of teaching, and year by year adapt new methods to the needs of our Toledo public.

ADULT ACTIVITIES IN MUSIC APPRECIATION

DURING the year a number of free music events for adults will be held in the Auditorium of the Museum. Included in the list are recitals, lecture-recitals and talks on the orchestral programs of the Museum Concert Series, to be given by Mary Van Doren, as well as several special concerts of chamber music, details of which will be announced later. These evening events will not occur each week, but the dates for them will be announced through the newspapers and by means of postcards mailed to the large number of persons who attended similar events last year. Any person wishing to receive announcements of these special music events may do so by registering name and address at the Museum concert office.

THE TOLEDO MUSEUM OF ART NEWS

THE MUSEUM CONCERT SERIES

SUBSCRIPTIONS to this season's concert course are far in advance of those in hand at this time last year. It is anticipated that all seats will be occupied for the brilliant opening of the course which occurs on Saturday evening, October 10, with Kirsten Flagstad, Soprano, as the attraction. In addition to the great Wagnerian singer, the Museum has booked Vladimir Horowitz, Pianist; Ruggiero Ricci, Violinist; the British team of Bartlett and Robertson, Duo-Pianists; and three symphony orchestras under distinguished conductors: the Cleveland Orchestra, Artur Rodzinski conducting, the Detroit Orchestra, with Georges Enesco appearing both as conductor and in a violin concerto and the St. Louis Orchestra, under the baton of Vladimir Golschmann.

SUNDAY CONCERTS

THE FREE Sunday afternoon concerts held in the Peristyle will be resumed for the 1936-37 season on October fourth at three o'clock. These one-hour programs, for many years a feature of the city's musical life, present prominent Toledo musicians, and this year the scope has been extended to include several from surrounding towns as well. Last year 21,070 persons attended the total of 28 concerts scheduled by the Sunday Concerts Committee of the Museum.

EXHIBITIONS FOR SEPTEMBER AND OCTOBER

ON SUNDAY, September 6, two important exhibitions will open in the Museum. The Fifteenth International Watercolor Exhibition, arranged by the Art Institute of Chicago, consists of nearly one hundred and fifty works by American and European artists and represents a variety of contemporary tendencies.

A group of twelve pieces of sculpture by six modern sculptors, circulated by the Museum of Modern Art, will be shown in conjunction with the watercolors. The artists represented are Barlach, Despiau, Epstein, Kolbe, Lachaise and Maillol, by four of whom the Museum has sculptures in its permanent collection.

During October the galleries will be occupied by an exhibition of unusual interest. Timely, for an election year in particular, will be the showing of a collection of American political caricatures dating from 1745 to 1865. The collection has been lent by The Library Company of Philadelphia, founded in 1731 by Benjamin Franklin, and one of the oldest libraries in this country.

THE TOLEDO MUSEUM OF ART NEWS

DAILY SCHEDULE OF ACTIVITIES

SUNDAYS:	2:00 P.M.	Art Talks and Motion Pictures for Children
	3:00 P.M.	Concert for Adults
		Art Talks and Motion Pictures for Children
	4:00 P.M.	Motion Pictures for Children
MONDAYS:	4:00 P.M.	Art Appreciation for Adults
TUESDAYS:	10:00 A.M.	Drawing and Modelling
	2:45 P.M.	First and Second Year Color and Design Clothing Appreciation
		Second Year Advanced Painting
	4:00 P.M.	Art Appreciation—Conference Period Methods for Art Teachers
	7:00 P.M.	First and Second Year Color and Design First and Second Year Lettering First Year Sketching from the Model Home Furnishing
		Drawing and Modelling
WEDNESDAYS:	2:45 P.M.	First Year Color and Design First and Second Year Sketching from the Model Home Furnishing
	4:00 P.M.	Art Materials and Methods for Teachers
THURSDAYS:	2:45 P.M.	Composition in Color Decorative Drawing
	4:00 P.M.	Advanced Methods for Art Teachers
	6:10 P.M.	Copy and Layout
	7:00 P.M.	Art History—Ancient Art Poster Watercolor
	7:30 P.M.	Department Store Class
FRIDAYS:	10:00 A.M.	Composition in Photography
	2:45 P.M.	Fashion Drawing First and Second Year Graphic Advertising
	4:00 P.M.	Arts of the Orient
SATURDAYS:	9:00 A.M.	Primary Art Class Children's First, Second, Third, Fourth, and Fifth Year Color, Design, and Drawing
		Art Talk for Selected Pupils
		Music Class for Advanced Children
	10:00 A.M.	Music Appreciation for Intermediate Children
	10:10 A.M.	Myths in Story and Art for Teachers
	10:30 A.M.	Creative Music for Children
	11:15 A.M.	Children's First and Second Year Color, Design and Drawing
		Music Appreciation for Young Children
	1:15 P.M.	Motion Pictures for Children
	2:00 P.M.	Children's First, Second, and Third Year Color, Design and Drawing
		Art Talks for Young, Intermediate and Older Children
	2:45 P.M.	Motion Pictures for Children
	3:30 P.M.	Art Talks for Young, Intermediate and Older Children
	4:15 P.M.	Motion Pictures for Children